

Arts AND ACTIVITIES

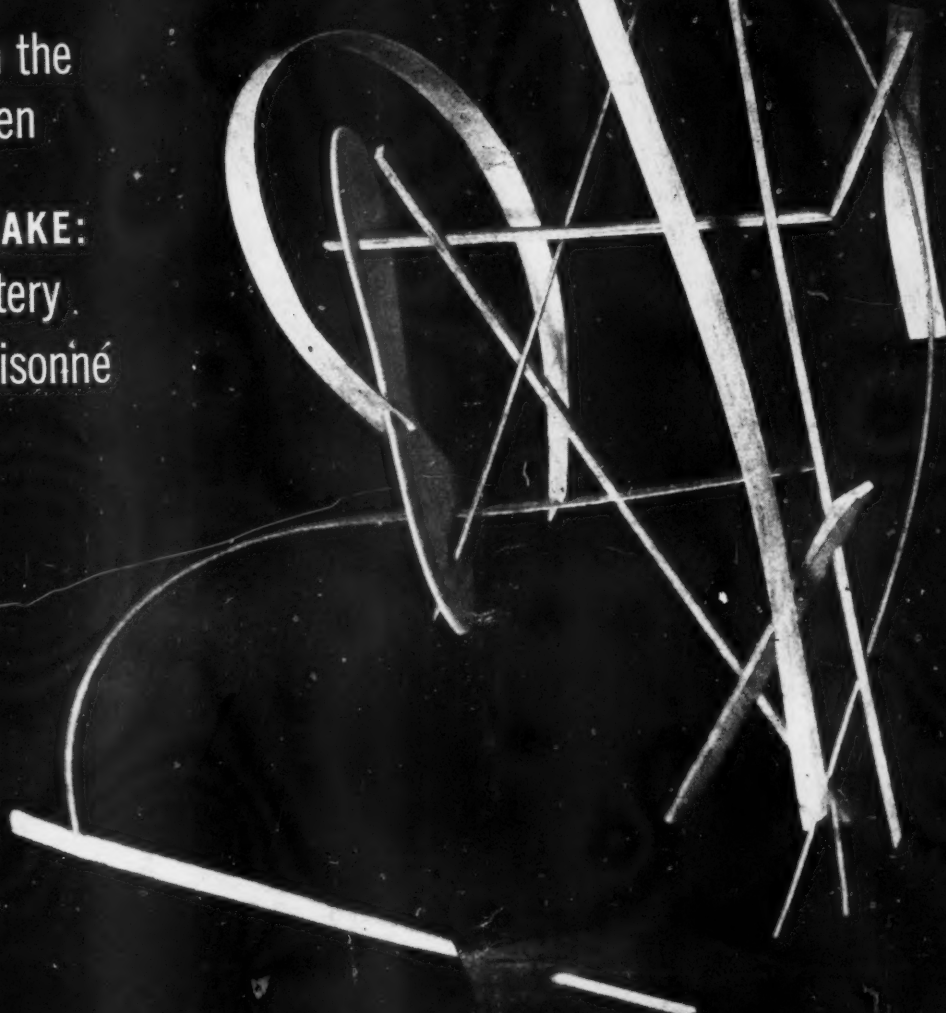
asa's Comeback

leaving in the
indergarten

OW TO MAKE:

Coil Pottery

Clay Cloisonné





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Dear Reader

Several months ago I received a letter from a classroom teacher who expressed appreciation for the many ideas on creative activities which she finds in each issue of **Junior Arts & Activities**. But she had a suggestion to make. While many articles mentioned activities which interested her and which she felt would be quite suitable for the particular grade level she teaches, there was not sufficient technical information to make it possible for her to present these activities confidently to her class. Yes, she would like to encourage her children to weave, to make paper mache animals or to make coil pottery, but one or two photographs showing children enjoying such experiences and a few finished products still left her in the dark regarding the "how" of working with these different materials.

She asked, "Isn't there some way in which you can show and explain more clearly 'how' to work with yarn, 'how' to work with paper mache, 'how' to work with clay? I have in mind," she concluded, "the kind of techniques I would learn if it were possible for me to attend a workshop for classroom teachers. Can't you bring such a workshop program to us through your magazine?"

Well, we have been asking our readers for suggestions, and here was certainly a most practical one. So for the past few months we have been experimenting with this suggestion and the articles on weaving and pottery are the beginning of our answer.

In fact, we are now planning a series of articles of this type for each issue during the coming year. Yes, **Junior Arts & Activities** will present a continuous art education workshop for its readers with articles which will teach you the "how" of many art activities.

We believe that this new area in our expanded program will interest teachers at both the elementary and high school levels. And we hope that you will tell other teachers about it because we believe they will be interested too. Be sure to enter your subscription for the coming year early this summer so there will be no danger of your missing a single issue.

Have a pleasant summer and we'll be seeing you again next fall.

Sincerely yours,

F. Louis Hoover



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JUNIOR Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 35, Number 5

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HOW TO MAKE COIL POTTERY



By JOHN LIDSTONE

Supervisor of Arts and Crafts
Vancouver School Board
Vancouver, B. C., Canada

Coil pottery is one of the easiest and yet most useful of all hand pottery techniques. It is suitable for both elementary and secondary grades because coil pottery projects range from the very simple to the most advanced. Here, Duncan, the seventh grade student who demonstrated how to make slab pottery last month, shows us how to make a coil pottery bowl.

Once again, you will notice that the pictures dem-

Photographs by ROGER KERKHAM

Division of Visual Education
Department of Education
Government of British Columbia

onstrating the process are arranged in strips so that they may be pinned up in sequence on your art room bulletin board or used as a filmstrip in an opaque projector.

In this project, a low-firing commercially-prepared clay was used and the bowl was fired at cone 06 in a small test kiln. Any clay would be satisfactory, however, and if you have no kiln, most commercial potteries will be only too willing to fire school work at reasonable rates.

The coil pottery method can be used to make a great variety of useful and attractive articles such as bowls, lamp bases, vases, jars, dishes and ash trays. It is also the basic process for certain types of ceramic sculpture. The coil technique lends itself to very expressive and creative pottery and pupils should be encouraged to use their clay in an original manner. At the same time, the function of each article should be considered and careful workmanship, especially in the older grades, is much to be desired. The use of "templates" should be discouraged.

As this is his first coil pottery project, Duncan has decided to make a small, simple bowl.*



First Duncan works the clay with his fingers until it is just right for modeling. Then he rolls between his hands a small ball of clay and carefully flattens it into a base for his bowl. He makes sure that the base is perfectly round and of an even thickness.



To make a clay coil or "snake" Duncan slowly rolls a piece of clay back and forth. First he rolls it with his hands close together, then he carefully moves them apart so that the "snake" will be the same thickness throughout its length.



Duncan forms the bottom of the bowl by roughing the edge of the base and coiling his snake around it on top of the roughened area. If his clay were at all dry, Duncan would moisten the surface with "slip" made by diluting clay with water to the consistency of cream.



He breaks off any extra clay from the "snake" so that it exactly fits the base. After the first coil, Duncan will add longer "snakes" to build up the sides.



COIL POTTERY

continued

Duncan makes sure his first coil is carefully welded to the base and the two ends are firmly joined so that no air pockets are formed.



To make the sides of the bowl curve out he places each coil a little farther out than the last one. He checks the bowl from all sides to make sure it is even.



After he has built up four or five coils, Duncan begins to smooth down the walls of his bowl. He supports the coils by placing his fingers on the outside of the pot and with his thumbs he drags down the clay toward the inside center of the bowl.



Starting at one point he works all the way around the inside of the bowl until it is smooth and even. He adds extra clay where needed and tries to keep the thickness of the walls uniform.





Now he does the same thing to the outside of the bowl. This time, however, he supports the inside of the wall with his fingers and uses his thumbs on the outside. Eventually he will support the inside with one hand and work on the outside with the other.



He adds extra coils to build the bowl to the height he wants. To make a smooth wall he sometimes rolls out a very thin "snake" to fill in the space between the last coil and a new one. When the coils are all in place and smoothed down Duncan turns the bowl upside down (as in the picture on page 6) as a final check on its uniformity.



Duncan scratches a simple design into the moist clay, then puts the bowl aside to dry. It was allowed to dry for a little more than a week, then fired.



Finally, Duncan glazed the inside to make it waterproof and painted more glaze on the outside for decoration. It was fired once again to unite the glaze with the pottery.

TELL A BIG STORY

At one time or another most boys and girls draw cartoons — either in or out of class. Tucson Senior High School holds that it should be in class — particularly in commercial art.

A cartoon is essentially a humorous, exaggerated situation expressed by combining story-telling art and a gag line or caption — though perhaps the completely successful cartoon is one that needs no caption. It is more than a drawing because it tells a big story, but it is more than a story since one glance takes in its meaning.

Compressing a large idea into a small space involves a lot of skill — not necessarily in drawing alone. If the idea is insignificant or its gag weak a cartoon falls flat. Often talented artists cannot produce one unless the idea is supplied by someone else.

The cartoon is firmly established as story, news and advertising illustration and as a device to draw the reader to the printed page. Commercial art classes in Tucson Senior High School recognize the cartoon as a vital art expression and one that art students must know something about. •

Cartoons from the commercial art class of

R. D. WALKER

Art Instructor
Tucson Senior High School
Tucson, Ariz.



BOB BAKSA

is a sensitive young person who combines his impressions with expressive pen and ink technique. His cartoons have appeared in local papers.

—IN A SMALL SPACE



ME? SMOKING? HA!

ED SEVERSON

is draftsman-like in his approach, but young in artistic development. The content of his cartoons reflects the interests of his peers. His drawings usually represent typically senior high school situations.



OH JIMMY, YOU'RE
GROWING A MUSTACHE.



WE TOOK JUNIOR'S SCRABBLE
SET AWAY WHEN WE SAW THE
WORDS HE WAS MAKING....!



"So we decided to get a
set suited for the vintage
of the movies they show"

SYD SALMON

reflects his own mental and physical strength in his drawing. He calls up experiences which have impressed him and records them in a direct, intellectual manner. During summer vacation, he worked with an advertising agency.

Eleven-year-olds learn a process that
simulates exquisite decorative art of ancient masters —

Cloisonné in Clay...

The richly decorative cloisonné of the Byzantine masters can be simulated today in enterprising classrooms. Preparations and procedure in this activity are so simple that the average 11-year-old can produce exquisite plaques and jewelry using plaster of Paris, ceramic clay, water color, clear enamel, jewelry findings, finishing nails, and for richer effects, glass enamel.

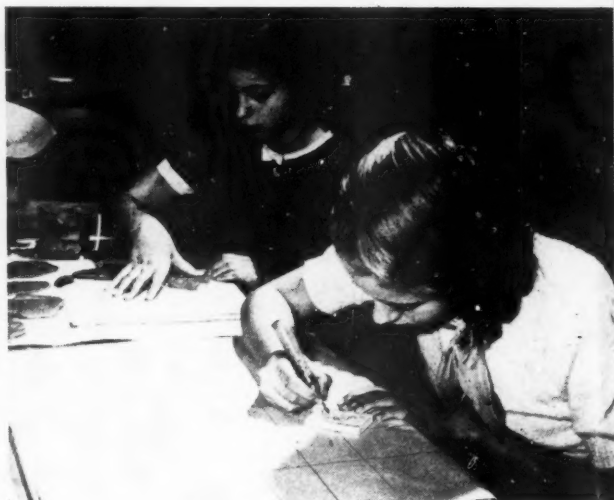
A display of encased insects from the biology classroom provided our design ideas. Highly-colored insects readily inspire designs for ornamental jewelry.

Having selected one or a combination of several of the specimens as a motif, the students made sketches three by two inches in scale. Next, they transferred their designs to plaster blocks four by four by one inch in scale. (These plaster sections had been cut down from a well-dried block. The plaster must be well dried so that it will not chip when the design is carved into it.)

The second step is scratching the line drawing into the plaster block to a depth of about 1/16 inch. This is done with a finishing nail or some other sharp in-



Encased insect display from biology classroom provides infinite design ideas.



Martha (foreground) cuts design into plaster block. Marcia is making clay impression.



Marcia "pulls" imprint off plaster block. Martha, in background, is filling cells with water color.

By JOHN LASKA

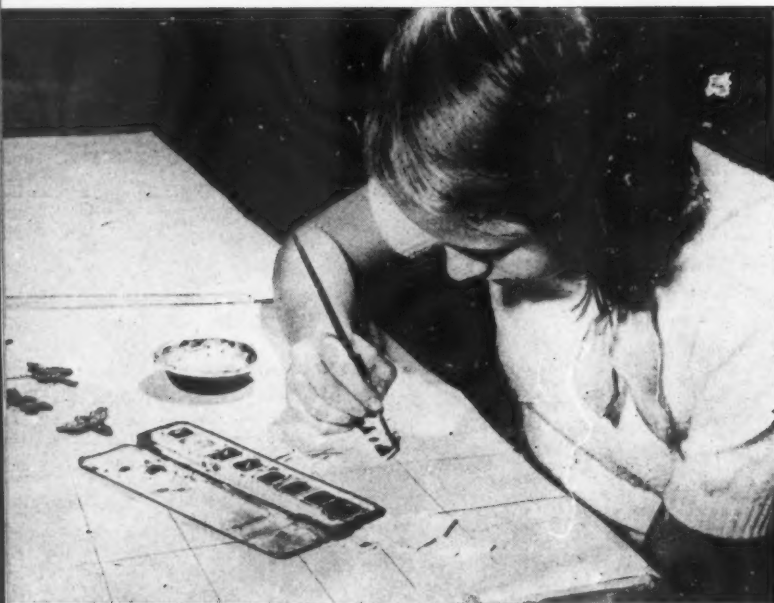
Art Instructor, University High School
University of Illinois, Urbana, Ill.

Photographs by
Robert Working, Student

strument like a compass point or awl. Next a slab of ceramic clay is pressed hard on the block. This transfers the impression to the clay. The back of the clay piece should be carefully smoothed (to avoid excessive sanding and finishing later), trimmed of excess clay and the edges finished by a wet finger or clay tool.

The imprint shows the negative lines in the plaster as positive lines in clay. The raised line design will suggest the *cloison* strips on partitions that characterize cloisonne enamel ware. The small cells between the linear work will hold color or enamel. After this first imprint is taken, it should be checked for flaws in line depth. If mistakes show up they can be corrected at this point.

Subsequent impressions can be made rapidly and 15



Ordinary water color fills cells. Martha may leave raised lines (cloison strips) clay color or define them with black.

Eleven-year-olds made these bug and beetle forms. Pinbacks or earring backs may be added after pieces are waterproofed with lacquer.

good imprints are about the average for 40 minutes' work. After firing, the pieces are ready for color.

The cells between the partition lines may be simply colored with ordinary water color. The raised lines (*cloison* strips) may be left the color of the clay or made stronger by painting them black. After the colors are dry, two coats of clear lacquer enrich and waterproof the piece.

Jeweler's findings — pin backs or earring backs — may be glued to the flat backs of the pieces, or if holes are forced through the soft clay before firing they may be threaded for neckwear.

Pieces not more than 1/8 inch thick may be enameled. The cell receptacles are filled with powder enamels or enamels suspended in water or gum tragacanth. Firing in a kiln as metal enamel ware is fired produces an effect richly reminiscent of the cloisonne of the ancient masters. •



The arts are an important factor in the daily living of every individual. The visual and plastic arts deal with the child's visual world which he learns to see and feel — emotionally and tactually — from early infancy through later maturity. Symptoms of creative-ness in the child appear with the first signs of visual order. All children are creative in varying degrees depending upon the emotional, intellectual, social and physical growth of the individual.

The child's creative development is dependent upon learning experiences and to a large extent upon the adult understanding of the child at his own developmental level. Curriculum-making in the arts should provide children with opportunities for self-expression and freedom of thought with challenge enough to stimulate action. Creative art education should recognize at all levels

the need for emotional expression as a means of mental health

that imagination, reasoning, and resourcefulness develop through use

that a child's interest and a will to do are more important than a final result

that each child is an individual with interests and needs that differ from those of other children

that a child's objectives are serious to him and change in character with his growth

that a child's need for social approval increases as he grows older

that a child's faith in himself, his self-respect, his self-confidence depend largely upon his abilities to measure up to his own standards

the child's need for manipulative experiences

that a child has an innate sense of design

the therapeutic quality of art which provides for emotional, physical and esthetic outlets

that a child's effort should be evaluated in relation to his own ability and progress

A Point of View for Art Education

Statement of the Credo of the Illinois Art Education Association, reprinted with the permission of the Related Arts Service and the Illinois Art Education Association



Few artists of the late nineteenth century had as keen an eye for grasping the essential, for capturing the fleeting moment as Toulouse-Lautrec. His sketch book always at hand, he kept his mind and fingers busy analyzing, eliminating non-essentials, putting down quickly and effectively the sense of drama and movement he felt when watching the people about him. He loved the theater, the circus, dancers, actors and entertainers. They formed the subject matter of the hundreds of drawings, paintings and posters produced during his short life.

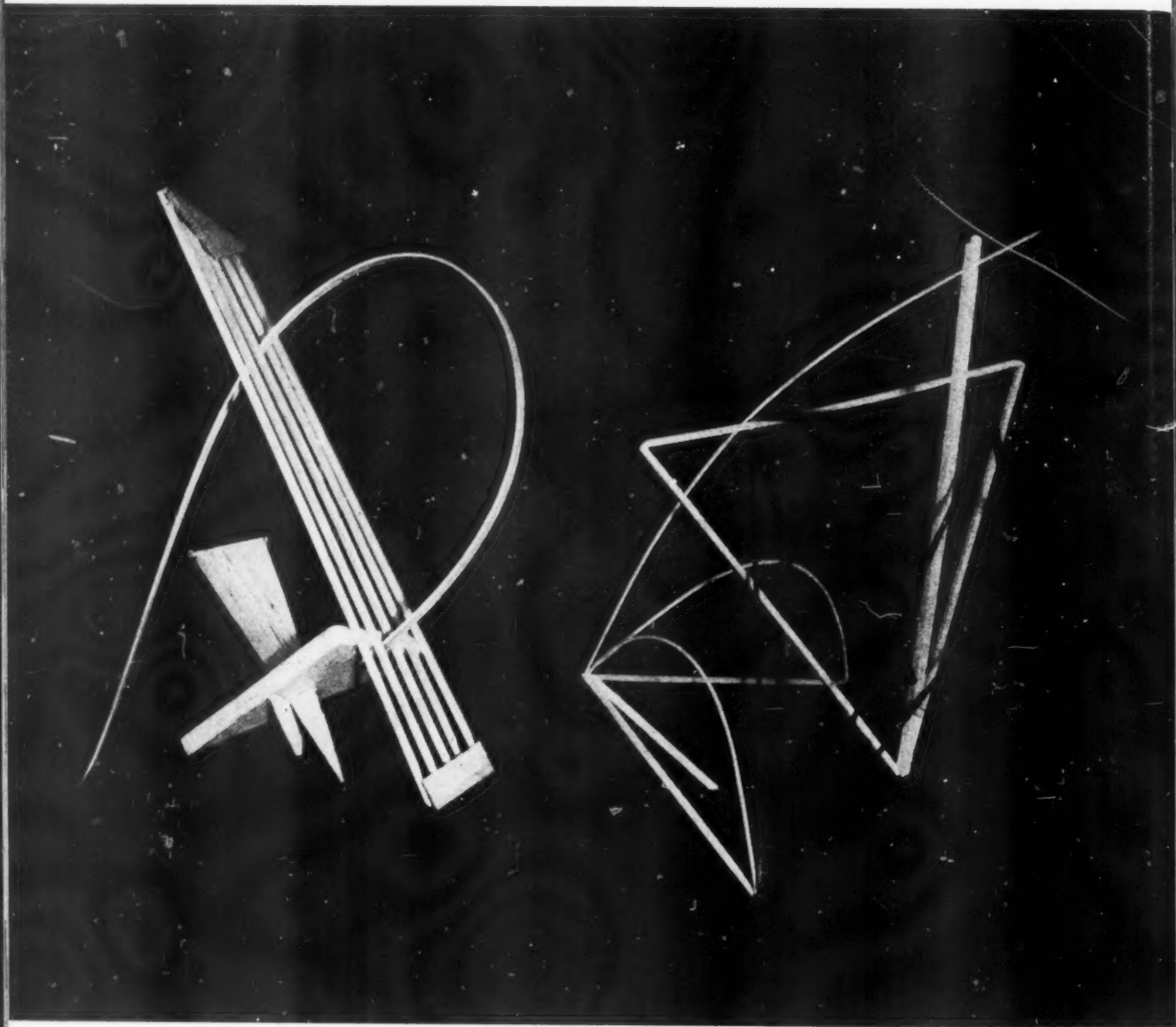
Henri de Toulouse-Lautrec was born in Albi, France, in 1864. His parents were an old and respected family, the Counts of Toulouse. Young Henri was a delicate child who at the age of 14 suffered two falls which broke both thighs. These injuries prevented the normal development of his legs and resulted in his being deformed for life. Prevented from enjoying such sports as riding, hunting and dancing, the young man began to develop seriously his natural talent for drawing.

For a while he studied at the Ecole des Beaux-Arts in Paris, but soon gave up his formal studies to haunt Montmartre, then the center of all art activities in Paris. He was now 20 years of age. He admired the work of Manet, Degas, Van Gogh and the swift, brilliant patterns of Japanese art.

No one could say that this artist's life was a happy one, but his wit and his charm and his genius for capturing life with a few decisive lines made him a favorite among the artists of his period.

The drawing reproduced on the opposite page shows the freedom and spontaneity he secured with the simplest of art materials — a pencil and a sheet of paper.

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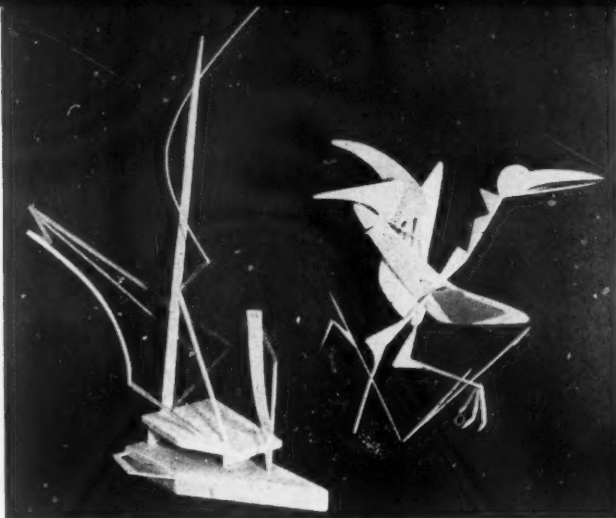


By **CHARLES B. JEFFERY**

Director of Art

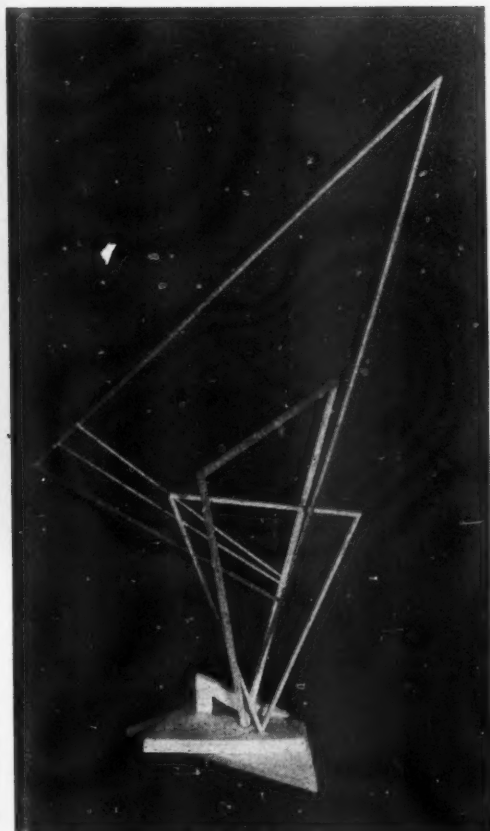
Shaker Heights Public Schools

Shaker Heights, Ohio



BALSA MAKES A COMEBACK

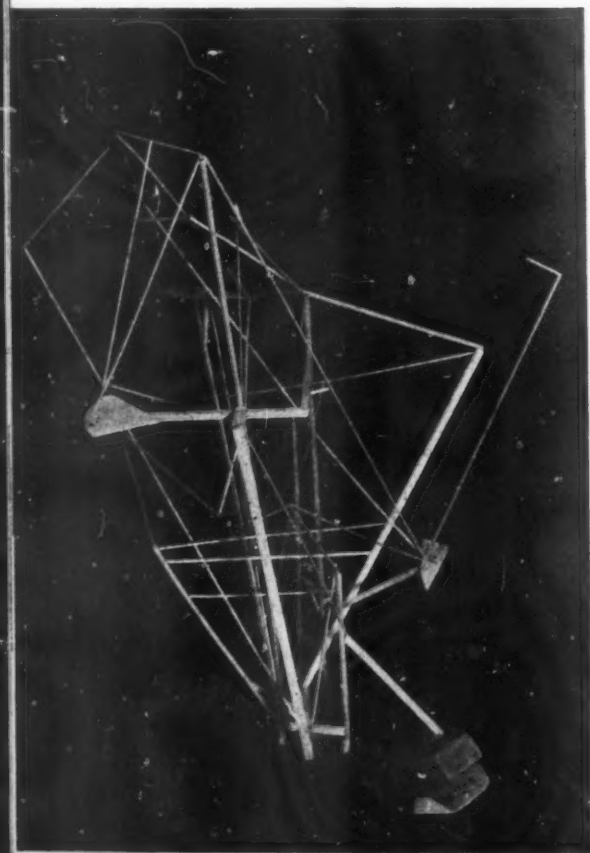
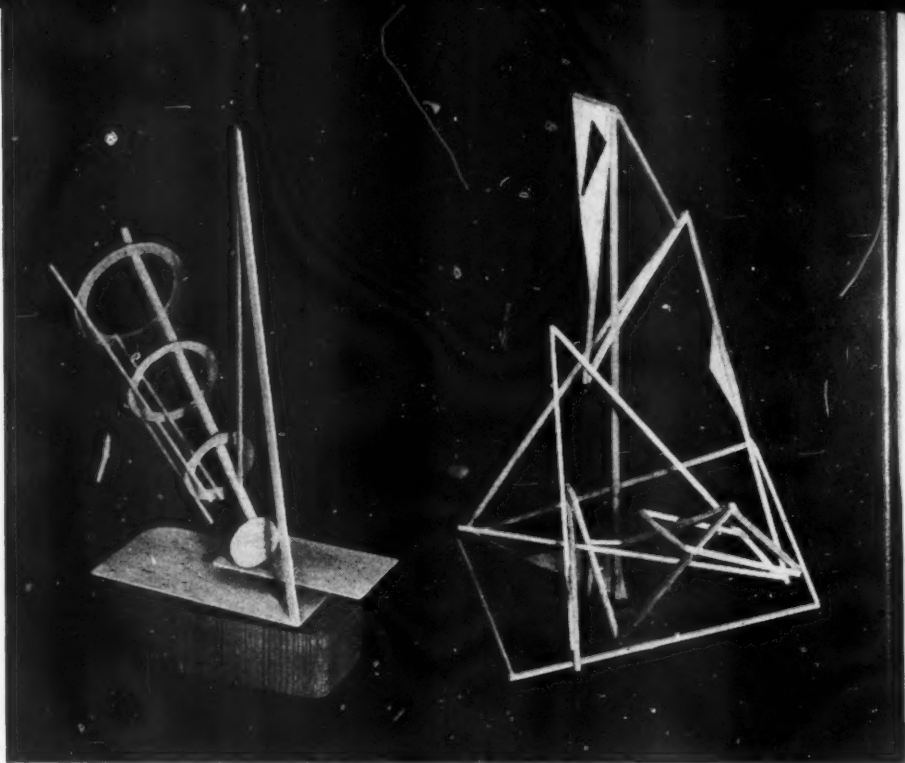
Most children outgrow making model planes and ships from pre-cut wood—but abstract sculpture brings balsa into their lives again.



In model airplane building, youngsters develop skills in balsa work that need not be outgrown at the junior high level. Such early experience can serve as a springboard to more complex and creative balsa construction. Working like veteran model builders an advanced art class at Shaker Heights High School made abstract sculpture of balsa strips. Abstractions are not new to Shaker Heights art students. They know abstract sculpture is one of today's art expressions and one well-suited to the soft, pliable wood. One class period was spent on preliminary sketches with the understanding that as the actual building progressed the sketch was to be discarded. The student was to design as he built, first trying various combinations of ideas in cardboard before cutting the wood.

The class gathered balsa scraps from home and a hardware merchant contributed a bundle of 36-inch strips of varying thickness. When necessary the students bought additional pieces of heavier weight, often swapping them back and forth in class to get just the proper piece.

For bases some of the boys found interesting scraps in the school woodworking shop. These were modified, re-cut, smoothed and sanded. If the base were located in the early stages of the problem, holes to support the strips were drilled and the sculpture was built permanently. Other students designed their sculptures on temporary bases — box lids with punched holes, the upright pieces of wood held



in place from underneath with Scotch tape. Still other bases were made of half-inch thick balsa pieces cut into elaborate forms or interlocking planes and angles.

Frequent evaluations were held as the work progressed. The boys, past masters at plane-gluing and balsa-cutting, took particular pride in showing the girls short-cuts and the technical "know-how" of cutting, bending, fitting and gluing the various shapes. One boy demonstrated how to curve a strip by soaking the wood in hot water. It was bent over a jar or can while wet, or snapped between the sides of an empty box lid and held with Scotch tape. After drying overnight these permanently-curved sections were attached with a quick-drying model cement.

The question of painting some of the wood areas came up for discussion but everyone preferred the wood's natural color — although some of the bases were stained or waxed or both.

Designing and building these sculptures afforded a free rein to the students' imagination but several limitations soon presented themselves:

- (1) Seen from all sides the sculpture must show *inventiveness* and careful planning of interlocking planes and shapes viewed through other shapes.
- (2) The sculpture should be integrated with its base and should not exceed a height of 12 to 15 inches.

(3) The piece may "grow" in any direction but must retain its balance.

(4) Monotonous repetition of angles and lengths must be avoided.

(5) Solid accents may be added after the basic network is made.

(6) Good craftsmanship helps the total effect. Clean-cut edges, carefully glued joints and sanded surfaces are important.

For teachers who want to use this project in their classes, these are hints the Shaker Heights art students can pass on:

(1) Balsa strips in the following sizes are practical: $\frac{1}{8}$ -inch, $\frac{1}{4}$ -inch, both round and square; also wider pieces $\frac{1}{8}$ -inch, $\frac{1}{4}$ -inch and $\frac{1}{2}$ -inch thick.

(2) Small spring clips make excellent clamps to hold unruly joints until the cement dries.

(3) Small straight pins, shortened by snipping with wire-cutters, can be pressed through the wood to reinforce weak joints. Properly inserted, the pins are practically invisible.

(4) Strips which overlap on an angle will be stronger if one of the pieces is notched to fit securely into the other.

(5) One of the outstanding disadvantages of balsa sculpture is its fragile nature. A coat of clear airplane dope will help to strengthen the wood and seal the grain.

(6) Razor blades (sharp ones!) cut the thin wood best. Thicker wood may be roughed out with a knife or a small coping saw. All (continued on page 45)







Drawing helps me to express my feelings, and makes up for being lonely since my mother died. I have always made pictures, even before I could read or write. I like putting colors together, and prefer drawing people and animals in action to doing quiet scenes.

When I look at people I notice the expression of their faces, how their limbs work and where the shadows come which define their shape. I remember these things and draw them afterwards out of my head.

Before I made this picture I felt I wanted to do something startling, so I made a lion leaping on his prey. It took me about fifteen minutes to do. I like to work quickly, though sometimes I think about my picture for several hours beforehand. Even when I get discouraged I will finish a picture, and am often surprised to find how well it turns out.

Jerene Lyons

Jerene Lyons, age 15
Grade 8, Victoria School
Kingston, Ont., Canada



5-Year-Olds Make Eager Weavers

By F. LOUIS HOOVER

A simple loom is a fascinating plaything for four-year-olds, and five-year-olds will be eager to produce a finished product. To make a loom you need only four sticks, finishing nails, string, and heavy rug yarn for weaving. (If you're afraid of smashing your finger with a hammer, any fifth or sixth grade boy can make the loom — but you'd better have some extra materials because he'll want one for himself.)

Too often, weaving at the kindergarten level is limited to manipulation of paper or felt strips. Many young children find paper weaving difficult to do and others do not derive much personal satisfaction either from the activity or the resulting product. The simple loom illustrated in this article interests young children and yet it is not beyond their manipulative ability.

Constructing the loom is simple. We used $\frac{3}{4}$ by $1\frac{1}{4}$ -inch pine. Ask your lumber yard for "Blind Stop." It sells for about $7\frac{1}{2}$ cents per running foot. The two short strips across the top are 12 inches long, the two longer side strips 14



2 Nancy McLaughlin is five years old. Having enjoyed playing with the one-inch loom, she has now graduated to the half-inch loom which she finds more challenging. Using lengths of heavy rug yarn in two colors, she has learned to alternate them with seldom a mistake in color or weaving.

<
1 Four-year-old Nancy Irwin has temporarily lost interest in other play activities. Here is a new experience with new materials — weaving. The sturdy wooden loom made by her teacher and the bundle of lengths of heavy cotton rug yarn are handy for "free time" activities. It is a game for Nancy. She just goes over one and under one. The warp threads are spaced one inch apart so that it is not hard for young fingers to manipulate the yarn. No one is disturbed if she makes a mistake and no one is particularly concerned whether she completes an object.



3 Bruce Washburn finds that weaving is one of his favorite activities. He has had previous experience with the one-inch loom and his fingers fairly fly over and under the half-inch spaced warp threads. Three colors are easy for him to manage.



4 Playing with a loom is all right for the younger boys and girls but Bruce wants to complete a table mat for his mother. Any available spare time finds him at the weaving table, carefully packing each row of weaving with a push of his fingers.



5 The weaving is completed and it is time to remove the table mat from the loom. The slanting nail heads have prevented the taut warp threads from slipping off during the weaving process. Now Bruce carefully lifts them off.



6 The mat's open sides pose a problem which requires the help of an adult and a sewing machine. But he watches closely as older, more experienced hands take over. Perhaps the problem could be solved with one of those small sewing machines which children can operate. In any case, a machine-sewed edge on both sides of the table mat locks the loose ends of the yarn.

inches long. After the strips are well sanded, four nails are used at *each* corner joint to make the frame rigid.

Next, a pencil line is drawn down the center of the two short strips and a ruler is used to measure dots at $\frac{1}{2}$ -inch intervals. These penciled dots serve as a guide for driving 1-inch finishing nails halfway into the wood and slanted outward from the center of the loom.

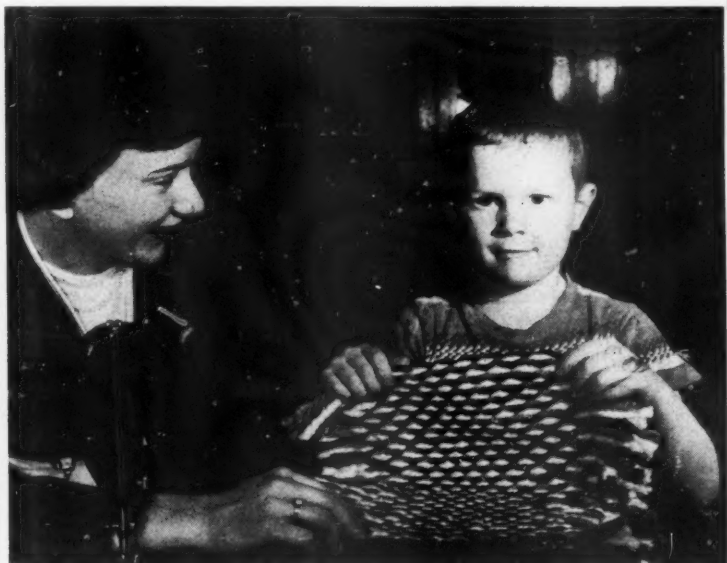
The loom is now ready to be "warped" (threaded for weaving). Just how this is done depends upon the age group for which it will be used. For three- or four-year-olds, the warp thread should be heavy twine tied to a corner nail and then wound back and forth around the nails from one end of the loom to the other. For this age group a space of one inch between the threads is desirable. To achieve this spacing the twine must pass around three nails at each end of the loom.

For the five-year-old child who has learned to manipulate a loom with one-inch spacing, the twine may be arranged for one-half inch spacing by passing it around two nails instead of three.

For both age levels, heavy cotton rug yarn (about $\frac{1}{4}$ -inch in diameter) is cut in lengths approximately four inches longer than the width of the loom. These strips are easy to use and the weaving progresses rapidly. •



By describing the construction of the loom to his father, Bruce got him interested in making a bigger loom at home. Mother spent Saturday afternoon shopping for cotton rug yarn. Sunday found Bruce at his favorite hobby — weaving. On Monday he has a new loom and a flashing smile for his classmates.



7 Bruce takes great pride in completing the table mat and knowing it is a job well done. But now that he has leaped this hurdle, what next? Is there a bigger loom in the kindergarten? The answer is "no." So Bruce plans a Monday morning surprise for teacher and class.

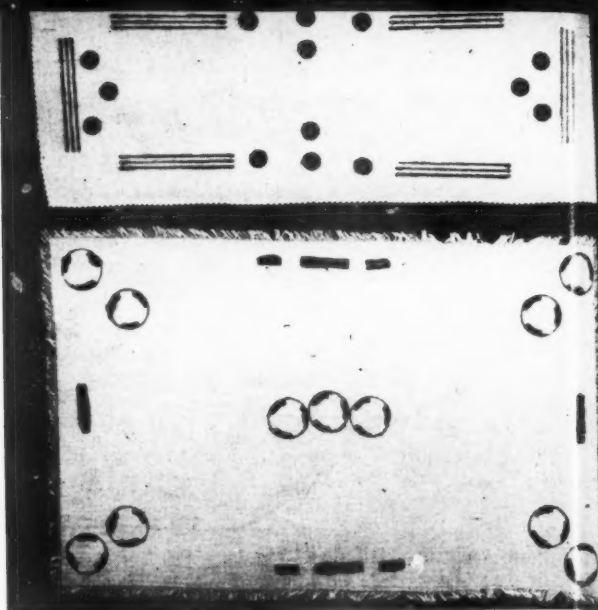
"WE PRINT WITH ANYTHING——"

By **FLO OUIDA WILLIAMSON**

Third Grade Teacher
Athens, Ga., Public Schools

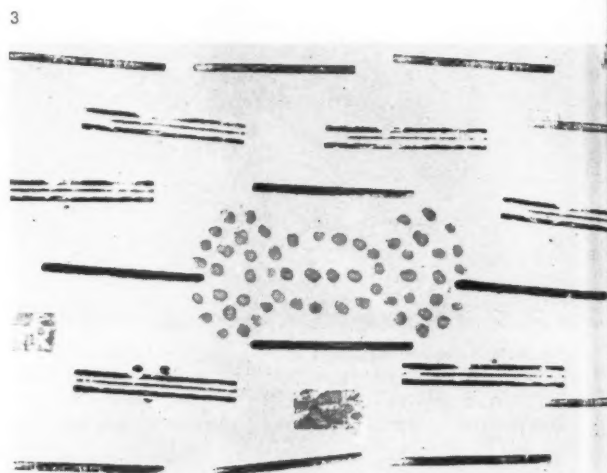
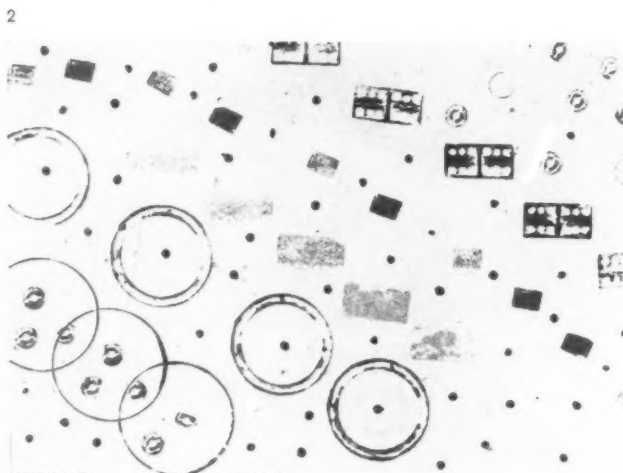
Designing tray mats for patients in our town's convalescent homes was a satisfying and purposeful creative activity for my third grade pupils. It was their first experience with design but no special emphasis was placed on design principles. The planning discussion centered on making the recipients happy and their food trays attractive.

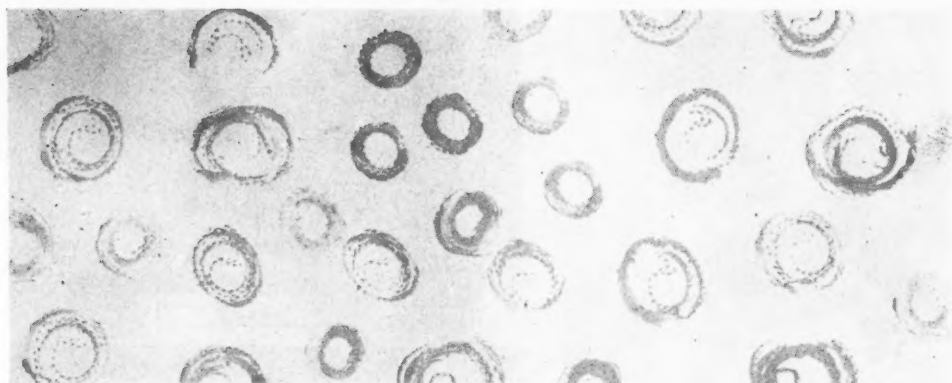
The children decided to print tempera designs on 12x18-inch newsprint. Objects of every conceivable shape and size were collected to use in stamping. Among these were tin lids, tin cans, spools, corks, bolts, rubber heels, door stops, thimbles, clothespins, shoetrees, dominoes, wooden blocks and cardboard boxes. Sides, ends or edges of these were daubed with tempera and impressed on the paper.



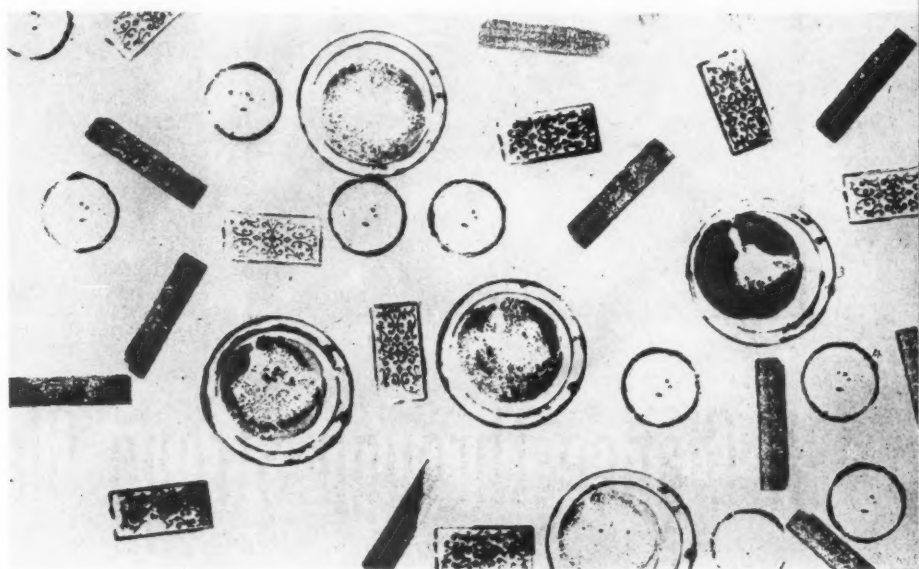
The first attempts showed interesting use of rhythm, balance and repetition. The results were surprisingly mature. In the evaluation period we talked about principles of design and the next day set about making more mats. Every child enjoyed working out pleasing shapes and color combinations.

During this project the children learned about respecting others' rights and developing original ideas. For example, Tommy had been watching Roger and finally he reported to the teacher, "Roger is making a mess — just using some old rolled-up newspaper to make his design." Tommy later learned that Roger was simply trying out an idea he had and by doing so he might discover something very interesting and beautiful. This brought Tommy to experiment with

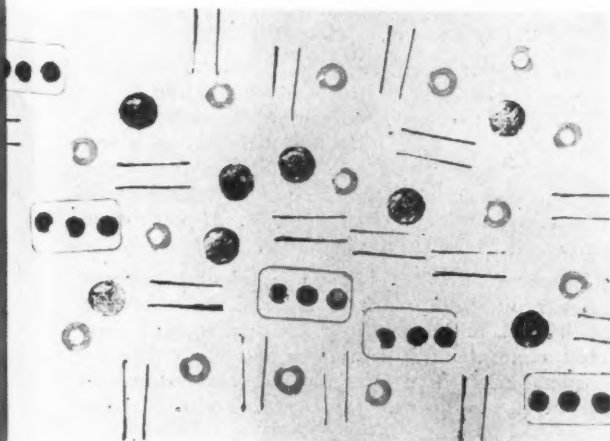




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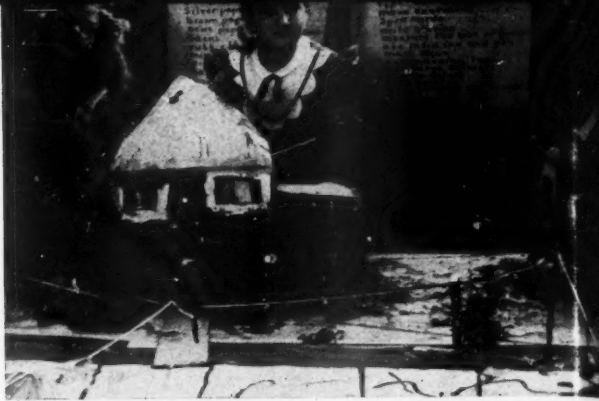
an old nail brush — with results that surprised him.

The children could not know how educationally and socially valuable this activity had been but their satisfaction in doing it was apparent throughout. Then, too, some work of every child went to the shut-ins and this practical consideration added to the children's happiness. •

(1) Printing on paper with "odd objects" led class to use textile paint on unbleached muslin for dresser scarves and vanity sets. Edges were either fringed or pinked. Most of the impressions are readily identifiable when you know how they're made: (2) end of lollipop stick, tin ring, spool, Scotch tape roller, domino and wooden block; (3) domino, top and side of pencil led box and pencil end; (4) Roger's rolled-up newspaper (which Tommy criticized); (5) wooden block, domino, rubber coaster and flower pot; (6) spool, stopper, lollipop stick, pepper box and shoe polish bottle-stopper.



1



2



3

A Glance Through Strong Glasses...

By PAUL EDMONSTON

Instructor in Art Education, Demonstration School
In cooperation with Louise Pickle, Sight-saving Instructor
Florida State University, Tallahassee, Florida

At the Demonstration School I teach two high school art classes and the rest of my day is scheduled with the elementary and core classes as the teachers request me. On one occasion I was asked to work with the sight-saving class, a group of six children varying in ages from 7 to 12 years, taught by Miss Louise Pickle, Instructor in Education.

A special teacher and special equipment are provided for the sight-saving class. Each child has defective vision and each visual handicap is of a different cause and nature. All recommendations for services for them were made by an eye specialist after an eye examination. The physician's report serves as a guide for teaching and training the child. Those who are admitted and classified as partially seeing have a visual

acuity of 20/70 and 20/200 in the better eye after correction. Most cases of partial vision are due to prenatal conditions or developmental factors. Other causes in order of importance are infectious diseases, trauma and systemic diseases.

Behind the defective vision the teacher finds alert, receptive and creative minds. These children do not differ from their normally-seeing schoolmates in their basic needs. Like all children they enjoy a feeling of success and react with enthusiasm to new and enjoyable experiences, but they work under special lighting, using large chalk, pencils, 24-point typewriters and 24-point type in books.

Before my visit these children had had experience with the usual flat work in such media as crayon, pencil, chalk and water color and had recently completed a mural using scrap materials for a three-dimensional effect. The mural created great enthusiasm and left them eager to do something else. Starting



(1) Receptive, alert minds lie behind visually-handicapped children's strong glasses. (2) Posted on wall in background is their own evaluation of project. (3) Buildings and streets are linked by network of make-believe telephone wires. (4) In sight-saving class children work under special light, use large chalk, pencils, typewriter and dictionary with 24-point type. (5) It wouldn't be a real city without an airport! (6) Art project grew to include transportation, communication and community living.



from a discussion of the mural, I asked them if they knew what "three-dimensional" meant. The concept developed easily as one girl realized she had height, width and thickness as did a desk, a book or a chair. They finally decided they wanted to make scenes in boxes to look like a stage. When they brought the boxes from home, the idea changed into a desire to make houses. So each child began to cut doors and windows in the boxes and as things progressed, porches, steps, curtains, paint, wall paper and furniture were added.

Not being familiar with the capabilities of these students I was a bit concerned when they attacked their boxes with razor blades, scissors and jack-knives, but they soon displayed a tenaciousness of purpose that was admirable, and even those who could not see a straight line managed to get their windows cut. If I had demanded that the windows be in proportion, or that all the lines be straight, I would have been disappointed. It was necessary for me to see (continued on page 44)

6



From gathering armfuls of grasses to tying off finished mat, outdoor Navaho loom combines woodcraft and nature lore.



Summer Art Project:

AN OUTDOOR NAVAHO LOOM

By SYLVIA CASSELL

Building a Navaho loom is an outdoor project that offers children a lot of fun plus some solid learning. The project fits naturally into an Indian or pioneer unit in camp or classroom. Woodcraft and nature lore are combined as they were in the early days of our country.

The grasses and sticks needed for the project can usually be found in any vacant lot or field. Of course, before any materials are cut permission should be sought from the owners of the property. A short hand ax or saw, a pocket knife or scissors, and some bindery twine are the only man-made necessities.

Young children should cut the sticks with a saw, while older boys and girls will enjoy learning how to use safely a small hand ax or a pocket knife. If the children are cutting with a saw, they will also need a hammer or mallet to pound the stakes into the ground.

First, cut nine straight sticks about two and a half feet long and about two inches thick and put a point on seven of them. Mark off a two-foot square on the ground where the loom is to be placed and pound a pointed stake into each of the four corners. Then put three stakes in one side, six inches apart (fig. 1).

Lash a crossbar to stages A and B using bindery twine. Tie pieces of twine from the crossbar to stakes C, D, E, F, and G. Tie five for pieces of twine, three feet long, from the crossbar to the weaving bar. The loom is now ready for action.

Gather several large armfuls of long grass. One child holds up the weaving bar while a second puts a bunch of grass about as thick as his fist on top of

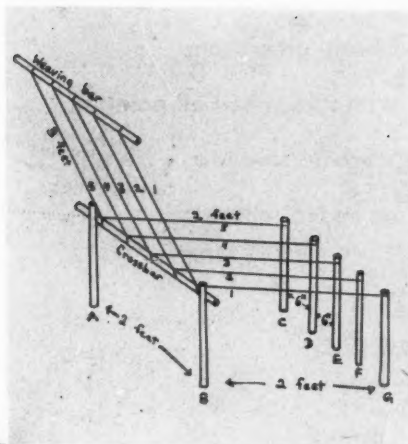
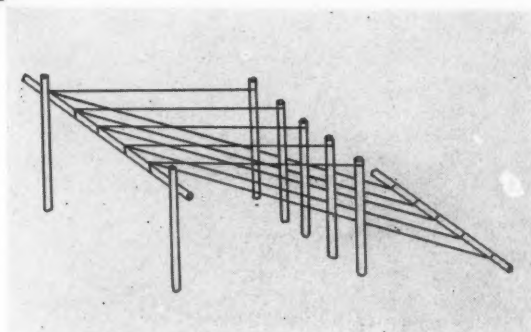


Fig. 1. Build loom according to these dimensions and spacing.

One child holds up weaving bar while a second puts fist-thick bunch of grass on top of loom. Then weaving bar is brought down as in Fig. 2.

Fig. 2. Grass is inserted under loom, on top of weaving bar.



the loom. Then bring the weaving bar down to the ground and insert a second bundle of grass between the two rows of twine — under the loom but on top of the weaving bar. Continue in this manner until the whole loom is filled with grass.

Starting at the crossbar, cut off the first pair of strings. Tie them together. Do the same thing for the second, third, fourth, and fifth pairs of strings. Cut the strings off stakes C, D, E, F, and G, and off the weaving bar. Tie them together in pairs and the mat is finished. The edges may be trimmed if the children wish.●

HANDWRITING ON THE WALL

As cafeteria mural grew from
marked-up wall to finished oil painting
Indiana high school students
took daily art lesson with lunch.

By MARJORIE RASH

Senior Art Student, University High School
Indiana University, Bloomington, Ind.

A mural was inevitable — when a few people began wondering several years ago just what could be done to brighten up the cafeteria for the 600 pupils at University School, Bloomington, Ind. Along with the art instructor, several teachers decided that a colorful mural would do just that. The overhang above the serving counters provided an ideal wall. This spot



Each high school art student had opportunity to sketch idea for cafeteria mural.

was 44 feet long, four and one-half feet high and nine feet from the floor.

The next problem was planning the mural. Each high school art student was assigned the job of sketching his idea for the mural. Each was given a piece of manila paper 44 inches long and 4½ inches high and put to work. Any theme could be used and any type of colored medium. From the 40 working models finally submitted the instructor chose three and turned them over to a committee of school officials and students for final decision.

After the final choice was made the original designer and another student were assigned to do the work on the mural. A roll-away scaffold was used to reach the wall and the students worked approximately 40 minutes a day.

The wall was divided into vertical sections as was the working model. Between the guide lines the elementary charcoal sketches were drawn. The handwriting on the wall began to appear. Charcoal drawings slowly developed into buildings, people and other forms. The students who ate in the cafeteria watched as it slowly developed. First a semicircle appeared in the center where the theme, "The Future Depends On You," was to be inscribed.

The picture gradually became clearer. As students ate their lunches, they watched the newest additions and/or subtractions. After the entire wall was "sketched in" spots of oil paint began to liven it up.

The actual oil painting first began with the large portions — sky, grass and water. About this time many empty oil paint tubes turned up in the waste baskets.



Original designer and one helper did all the work. Theme was selected from 40 submitted.



Student body watched stage-by-stage development, learned how much work goes into painting a mural.

At one time the aroma of turpentine filled the cafeteria — due to the force of gravity. It pulled too hard on a turpentine bottle set in mid-air instead of on the edge of the scaffold!

The students were kept in suspense about what would happen next on the cafeteria wall. But mysteries always end somewhere and so it went with the mural. The oil painting first brought out the center semicircle, and behind this a classroom scene beneath a flying image of the American flag. Background for this was furnished by a vague outline of University High School. A goal for every ambitious high school student stood on the left of this in the image of a senior in cap and gown. Opposite this, on the other side of the semicircle, appeared the familiar symbol of freedom, the Statue of Liberty.

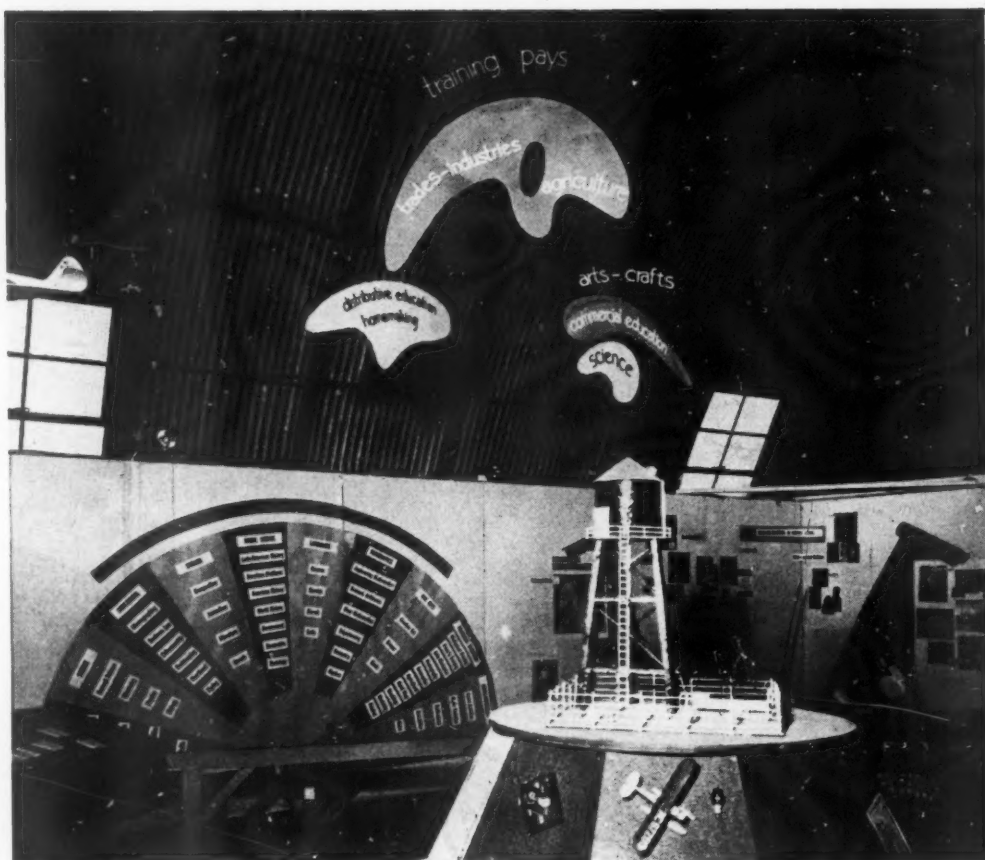
From here the scenes of future occupations blended into buildings, city scenes, church life, agriculture, industry, transportation, science, business, United Nations, and of course a scene from Bloomington itself

showing one of Indiana University's own landmarks.

With every dab of the brush the painting became more alive and interesting. The work improved in the young painters' choice of color and lines. It appeared more finished and mature, even though the two students agreed that a lifetime could be spent on just improving and doing over.

The opportunity for doing the mural and developing their own ideas was a stroke of luck in the lives of these two students. It had also been an art lesson for the students who ate in the cafeteria. They learned the steps that went into a mural and that it was a time-consuming job as well as a bright spot in their cafeteria.

The two students had worn out and entirely covered with paint four shirts, two pairs of blue jeans, one pair of pedal pushers, and countless numbers of paint rags in the nine months they worked. The students who did the mural are the only students to mark up a University High School wall without being reprimanded for it! •



A MOBILE WITH A MESSAGE . . .

By R. D. WALKER

Art Instructor, Tucson Senior High School
Tucson, Arizona

The commercial art classes of Tucson Senior High School, Tucson, Arizona, planned and constructed this mobile as means of showing what was included in the school's Vocational Education Display at the Pima County Fair. The topmost section, "Training Pays," was the theme for our booth. The mobile proved very successful because in addition to length, width and depth, which most communicative art has, it also had the element of motion, which attracted and held the attention of many visitors at the Fair.

A mobile was decided on in class discussion. The first step was the making of plans. The most functional and most creative ideas and sections of the students' plans were combined by one student who was a good draftsman. This gave us our layout.

We soon found that our real problem was not one of materials, color, shapes, or techniques, but balance and movement. Each time a section moved an inch the design changed. Then, too, a mobile depends upon balance and air current for motion, two very complicating factors. Lighting had to be considered. Notice in the photograph how important the shadows cast by the unit are in the whole effect. Above all, our mobile had to convey its message at all times. No section at any time could hide a word.

We feel that in planning and constructing this mobile we gained a very clear concept of motion and balance in relation to other principles, in relation to the materials used, the techniques involved, and the functional end for which the project was intended. •



"Why didn't you give my daughter an A in art?" a mother recently asked the art teacher during an open house program. "I think she draws very well!"

During the same evening, parents of another child questioned why their son received good marks in art when they "couldn't make much sense" out of the pictures he produced at home. They went on to say that his sister drew much better than he and she never got more than C in art class.

Queries such as these are difficult to answer in a few words, partly because art education in itself differs from the academic subjects. Marks given for reading, spelling and arithmetic can be validated by records of work accomplished — progressive learning shown by charts or tests. In arithmetic, for instance, pupils move from one area in the use of numbers to another; they progress, according to their ability, from simple number arrangements to more and more complicated arrangements. Their growth from a concept of two plus two to two times two divided by two can be clearly analyzed, charted and recorded. Not so with art.

Growth in art cannot be coldly recorded on graph paper. Pointing out to parents the academic strengths and weaknesses of a child is relatively easy in comparison with doing the same thing art-wise. Nevertheless, most parents today are as much concerned with their children's progress in the special fields as in the field of the three R's. Too often, however, the art teacher herself is in a dilemma about grading and can offer little by way of explanation to parents.

Weakness in the area of evaluation can easily bring an otherwise dynamic art program to a grinding halt. An art program which lacks a sound method for evaluating ends up as a "busy-work" program.

Teachers of art should set out to evaluate what each child does first in terms of the general aims of the program and second in terms of the specific capabilities of the individual child. The key to good evaluating procedure lies within the second point above. Too often a child's work is judged and marked in terms of what the rest of the class has done. Children's art is much too personal and too much involved with the child's inner feelings and experiences to be laid out on the floor and judged as "better than these, but not as good as those."

Beginning teachers often wonder what they should look for in a child's drawing or painting. It would be better if they first learned what *not* to look for. They could simplify the grading of art work if they would avoid looking for a predetermined set of specific principles. Precise drawing, clarity of line, geometric pattern, color harmony, balance and technique are not really important in elementary art.

Even when the teaching of the so-called art elements is made a part of the program (as a means for achieving a specific purpose) the evaluation of them should be considered secondary in importance to individual creativity.

Teachers should also avoid looking for psychological implications in children's drawings. Child art-psychology is a highly specialized field, and unless a teacher has a thorough background and real experience in psychological analysis she can offer only doubtful recommendations to parents. Basing report card marks on the psychological interpretation of a child's art work can be confusing to both child and parent.

What, then, shall be our guide for evaluating children's art? What can we look for to be reasonably sure of a fair report on progress and ability?

From the time a child first learns to control his scribbling his art shows a definite growth pattern. We must look for this pattern and determine whether or not a child is at a stage of growth which is normal for his age group. Once we establish the level of art-growth pattern we can look for progress in a number of areas. *Growth in individuality* can be spot-checked throughout the school year. It is in the art class where help to expand one's individuality is offered consistently and such growth can be explained to parents.

(continued on page 41)

WHO GETS THE HONORS?

Report card day can give us a bad time — unless parents know the how and why of grading children's art.

By DOMINIC CORGIAT

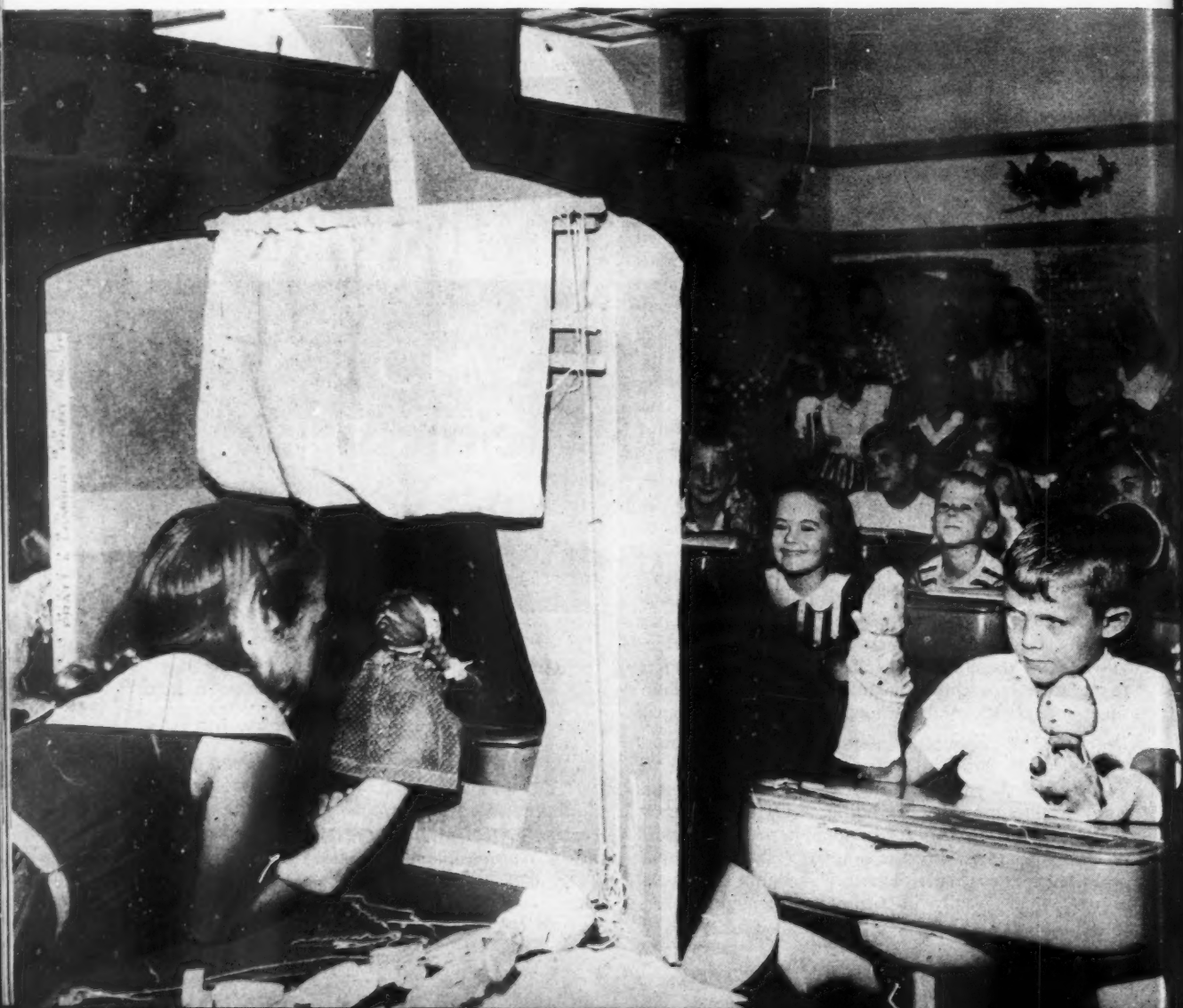
Art Teacher, Marshall Elementary School
Detroit, Michigan



PUPPETS GET PROMOTED, TOO!

By J. JOSEPH O'KEEFE

Art Consultant, Coral Gables Elementary School
Coral Gables, Florida





3

Puppetry is an art activity that can move from grade to grade as the children do. Few projects offer as much enjoyable learning at all grade levels.

Dr. Arnold Gessel gives his estimates and endorsement of puppetry in the following: "The puppet play is a lost art which the primary schools could well restore to childhood. The wonderful educational and recreational possibilities of the puppet are as yet untouched. Children take a keen delight in miniature reproductions of life. They are attracted and compelled to interest by moving objects which they immediately endow with life. The puppet play is irresistibly fascinating to children because it combines motion with a suggestive reproduction of the human form, voice, and mimic gesture. The tiny grotesque figures which look up from behind the curtain are so crude and flexible that each child may give free play to his imagination and endow these miniature men with a personality in keeping with his own temperament and experience." (Dr. Arnold Gessel, *The Normal Child and Primary Education*, Ginn & Co.) (continued on page 45)



4



5

(1) Third-graders manipulate eel, frog, water spider and duck on cardboard box stage. (2) "Children take a keen delight in miniature reproductions of life." (3) Lower elementary grades do best with paper sack and rod puppets, faces and costumes crayoned on the paper. (4) Higher grade levels move on to hand puppets with paper mache or fabric heads and bodies and marionettes with multiple controls. (5) Puppetry helps child feel important as an individual and as a member of group.

SHOP TALK

DO IT YOURSELF

Back in 1940 the phrase "Do it yourself!" was initiated to urge craft workers to try their hands at a brand new project — hand-decorating fabrics with the then newly-researched product, PRANG TEXTILE COLORS. The three little words were picked up, echoed and passed on until they resounded from coast to coast. Schools, colleges, artists, interior decorators and home craft workers listened and heeded, and hundreds of thousands have since found that hand decorations of fabrics is a delightful, fascinating pursuit.

Now PRANG has introduced an entirely new booklet. Profusely illustrated, it is titled "Now You Can Do It Yourself". It is representative of the best in creative textile decoration in America today and is available at art, hobby, handicraft, department and stationery stores, or from The American Crayon Company, Dept. JA, Sandusky, Ohio, for 35 cents.

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CERAMICS SUPPLIES CATALOG

Stewart Clay Co.'s new and enlarged catalog with over 50 big pages has just come off the press. It features an extensive line of pottery equipment, sculpture and modeling materials and ceramic supplies. You may obtain your copy of this new catalog by writing to Stewart Clay Co., Inc., Dept. JA, 133 Mulberry St., New York 13, N. Y.



NEW ANGLE IN RAZOR SAWS

The latest addition to the X-ACTO line of hobby tools is a new Razor Saw Set — two razor saw blades of $\frac{3}{4}$ " and 1" widths plus a No. 5 X-ACTO universal handle. A novel and practical feature of the X-ACTO Razor Saw is the angle at which the blade is joined to the handle, permitting closer work in corners, providing longer tool reach (overall length is $9\frac{1}{2}$ inches) and preventing the barking of knuckles so common in work with straight back saws.

The new Razor Saw Set retails for \$1.75 and refill blades are available separately for the thousands of hobbyists who already own the No. 5 X-ACTO universal handle at 40 cents each for the $\frac{3}{4}$ " width and 45 cents each for the 1" width. Write X-ACTO, Inc., Dept. JA, 48-41 Van Dam St., Long Island City 1, N. Y.

2000 DEGREES F.

Hevi-Duty Electric Company has an improved furnace (for temperatures to 2000° F.) for enameling and other ceramic work. Many educational institutions are using it in their art departments and in school shops for heat treating tools.

The furnace is a complete, self-contained unit with all the necessary temperatures indicated and accurate control devices located in the pyramid-type base. It is ruggedly constructed and well insulated, assuring little heat loss. Heating elements are the standard "multiple unit" type designed for bisque and glaze firing at temperatures to 2000° F. You can get more information from Hevi Duty Electric Company, Dept. JA, Milwaukee, Wisconsin.

Honors

(continued from page 37)

Another important area is that of *growth of idea* development. We can expect the sixth grade pupil to develop a single idea for a painting into a large mural, whereas the younger child's span of idea development is more limited.

Attitudes, values and a sense of responsibility should show definite growth pattern also. The child who shows little improvement in these categories must be rated lower than the child who does. Grading in these areas, while difficult, can nevertheless be explained to mothers and fathers. Some educators may feel that these things come under the heading of citizenship and should so be marked. However, since the modern-day school is not aiming to make artists of elementary children, the progressive art program is based on personality growth.

Evaluating child art in these terms may give results that are surprising and somewhat confusing to parents. For instance, it does not always hold that the child who draws better than the rest of the class will necessarily receive the highest grade. Nor will the one who has little drawing ability necessarily get the lowest. The latter may well surpass the former in actual creativity. He may be a storehouse of creative ideas and furthermore may develop those ideas to logical conclusions. On the other hand, the skillful child-artist may paint only pictures of limited subject matter in the same way over and over again. We should not mark our pupils on inherited or acquired skills, even though we can enjoy having pupils with such ability. Special talents can best be developed in special art classes and their evaluation considered outside the regular classroom.

Evaluation in the art room is a constant process. Continual observation is necessary so that changes and growth in sensitivity can be ascertained. Some children lean toward paintings which express more of what they actually see than feel, while others express more of

what they feel than what they actually see. Indications of whether a child tends to be more one way than the other can be seen through observing him at work — evaluation can then be made according to the child's own qualities.

Report card marks have been and probably always will be a sore spot with children, teachers and parents. Grading art can be difficult.

But if we evaluate in terms of what we have set out to do and guard against mistaking skill for personality development, we can help parents understand elementary art education better. Each of us must be able to tell others how we grade and why we grade the way we do. Art education is strengthened by intelligent evaluation. •



Porcupine Picnic Bun

Here's practically all your picnic food in one or two buns apiece.

Tasty as can be and filling. Because they are thick with cheese spread and filled with big, fat, juicy frankfurter stuffed with a tasty relish. And so easy to do.

Americans never seem to be too old or too young to enjoy a picnic. Eating naturally with your fingers is half the fun. And these Porcupine Picnic Buns let you do this (more or less neatly).

Sliced bite-size and held together by picks, each tasty bite is extra fun to eat because the picks also serve as little "handles."

All you do to make is to count on one to two buns per picnicker. Split top of bun lengthwise. Spread thickly

with new, triple-use cheese spread so soft it spoons. Insert big frankfurter [into which you've first cut a partial slit and filled with a tasty relish. Wrap in transparent wrapper for eye appeal. And to keep moist.

Of course every picnic has to have potato chips and a soft drink. But these are simple enough to add and still keep the cost down. Everything can be prepared at school in little time. Older girls might do buns or your room-mother might take over.

THIS QUICK AND EASY, TASTY PICNIC BUN ORIGINATED IN KRAFT KITCHEN.

DISCOVER how quickly the lively, refreshing flavor of delicious Wrigley's Spearmint Gum gives you a little lift. And see how the smooth chewing helps you relax. Just try it today.



BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

✓ *LIVING SPACES* by George Nelson, *Interiors Library* #1, Whitney Publications, Inc., 18 East 50th St., New York 22, New York, 1953, \$7.50.

It is reasonably safe to say that modern design and architecture have passed the frontier stage in their development. While the public has not fully embraced all the ideas of Frank Lloyd Wright, Mies Van de Rohe, Charles Eames and certain others, design today reflects an acceptance of many of their contributions. One of the disturbing aspects of the modern movement is the orthodoxy with which its followers interpret it. It is no small comfort to Wright, Eames or Mies Van der Rohe to see their work become clichés. Wrought iron and plate glass have become so symbolic that many would hesitate to call an interior modern without it. These clichés have prompted George Nelson, one of America's well-known contemporary designers, to write a book, *Living Spaces*, to show how a well-designed interior is born of imagination, individual considerations and a variety of solutions to the problems of interior planning.

Mr. Nelson does not identify well-designed interiors with any particular school of thought. He feels that Frank Lloyd Wright and Mies Van der Rohe have each made great contributions in their own particular ways. Choosing illustrations from some of the most creatively designed interiors done in America and Europe in the last 20 years, he stresses the character and the problems involved in their planning. The need for critically evaluating the design of the past 30 years is evident in the number of books and articles appearing on the subject. Aline Saarinen, writing in the *New York Times*, has called our attention to the uniqueness of some of America's great architects. Richard Neutra's *Survival Through Design* (see below) has examined some of the purposes of designers today. T. H. Robjohn-Gibbins in his recently published *Homes of the Brave* also attacks with sarcasm and negativism the clichés in architecture and design of the last 30 years. Mr. Nelson, however, isolates the problem more clearly and establishes a wholesome climate for the readers so that they may see the values and purposes of these designer-architects.

Living Spaces is written in a simple, informal way that should make it most interesting to students in the secondary school. This book is one of a series sponsored by *Interiors* magazine. Mr. Nelson has brought together a collection of interiors which implies scope but not orthodoxy. In a time that

breeds conformity, students need opportunities such as this book provides to explore and develop a critical evaluation on their own.

• • •

✓ *SURVIVAL THROUGH DESIGN* by Richard Neutra, Oxford University Press, New York 14, N. Y., 1954, \$5.50.

Five years ago Richard Neutra, the architect, speaking before a meeting of art educators, said, "Design, like art education, gains importance in the way it serves individuals and their society." His newest book, *Survival Through Design*, centers on the importance of design meeting human needs in a world of tension and technological complexity. Teachers of art will note with interest that the considerations which Neutra believes essential to good design are similar to those found in art education today.

Mr. Neutra believes that the basis for evaluating design is to be found in the physiological and neurological make-up of the human being. He cites the vast complex of factors which affect human behavior in a modern world. He believes we can evolve, through design, the means for wholesome living in urban areas with their fumes, traffic problems and crowded conditions. These conditions, Neutra believes, create tensions and modifications which are destructive to the human spirit. He states:

"The man-made setting reacts through an infinite number of stimuli upon the nervous system of every member of the community . . . Conceivably far-reaching influences on the future of a species can be exerted through design. Out of ignorance, we permit our instrument, human design, to operate accidentally, and it may bring about mutations more fateful than nature's."

Mr. Neutra may be challenged for attributing to design the solutions to all the problems of modern living. However, few will deny that he has put his finger on one of our problems, namely, our neglect in not utilizing all that science has taught us about human behavior in developing design to meet our needs. Mr. Neutra treats lightly "taste" or a criteria of design based on esthetics. His concern is for design derived from human values of which he states esthetics is but a part.

Survival Through Design is provocative and opens the way for a new consideration of design. Art educators will want to pursue further some of the

points Mr. Neutra makes about the influence of physiological and neurological finds upon perception and other human behavior. He has not revealed any new ideas, but he uses some new sources.

A PHANTASY, a color film produced by the National Film Board of Canada, available through International Film Bureau, Inc., 57 East Jackson Boulevard, Chicago 4, Illinois, 1953, Purchase \$75.00 (rental \$4.00).

Norman McLaren, the animator of such successful art films as *Fiddle-de-dee* and *Begone Dull Care* has changed his style considerably with his newest film, *A Phantasy*. His newest work has some of the muted color of the earlier *Poulette Gris*. The style of animation sometimes resembles the symbolism of Ives Tanguy or Henry Moore.

As with other McLaren animations there is no plot. The music integrated with the movements of the animation explores a large variety of visual forms. At one point there is a ballet of contracting and expanding dots. The illusion is clever — though it occupies too much footage for interest.

A Phantasy is less bold in color, invention and integration of sound and animation than earlier McLaren works. It tends to cater to the more romantic spectator. Nevertheless it has style and it is a visual experience out of the ordinary especially for children in the 9 to 12 age group.

THE WAR WHOOP OF THE WILY IROQUOIS by Martha Kellar, Coward-McCann, Inc., 210 Madison Avenue, New York, N. Y., 1954, \$2.00, for children 7 to 9 years of age.

TIGER TIZZY by Joseph Longstreth, Abelard Press, 381 Fourth Avenue, New York 16, N. Y., 1954, \$2.00, for children 3 to 7 years of age.

PETERLI AND THE MOUNTAIN by Georgia Engelhard, J. B. Lippincott Company, Philadelphia, Pennsylvania, 1954, \$2.25, for children 7 to 9 years of age.

THE PIEBALD PRINCESS by Joan Bal-four Payne, Farrar, Straus and Young, Inc., 101 Fifth Avenue, New York 3, New York, 1954, \$2.75, for children 7 to 10 years of age.

This column is usually devoted to books on art but I have observed that good children's books make a definite contribution to creativity in the classroom. Four interesting new children's books have appeared recently which are worth noting. For imaginative plot and a way of communicating with the child's world, *Peterli and the Mountain* and *The Piebald Princess* are quite effective. The authors recognize that children have a keen sense of humor and tell their stories freshly and cleverly. *The War Whoop of the Wily Iroquois* and *Tiger Tizzy* are simple stories utilizing themes seen before in children's books but they are given a new flavor through good illustrations. The illustrations for *Peterli and the Mountain* are particularly good, utilizing distorted perspective to create emphasis on the size of things as viewed by a cat. Well-illustrated children's books like these are assets in a classroom where creative expression is encouraged.

FUN WITH BEADS by Joseph Leeming, J. B. Lippincott Co., Philadelphia, Pennsylvania, 1954, \$3.00.

Joseph Leeming, a prolific writer of crafts books, has explored some of the ways of using beads in his latest book, *Fun With Beads*. For better or for worse, every possible use of beads is explained. Some of these suggested uses are inventive. Since beads are often expensive, the use of old beads is discussed.

PAINTING A TRUE FRESCO, sound-color, 16mm. film by Henry Varnum Poor, Brandon Films, Inc., 200 West 57th St., New York 19, N. Y., Sale \$160.00; rental \$10.00, 1953.

Henry Varnum Poor, painter and ceramist, recently went to Pennsylvania State College to paint a fresco for the administration build-

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ing there. A film has been produced by members of the staff of Penn State showing the process of painting the fresco from the first cartoons done by Mr. Poor to the final processes of painting on the fresh plaster. While Mr. Poor's latest fresco is more conservative than many contemporary frescos, his personal style and way of working make the film useful for teaching about the art of fresco painting. It is interesting to run *Painting a True Fresco* just after viewing Thomas Hart Benton's *Painting a Mural*, a widely used film these past few years. The former tends to emphasize monumental style and the differences in fresco and mural painting.

✓ **THE HUMAN FIGURE, An Anatomy for Artists**, David K. Rubins, Studio Publications, Inc., 432 Fourth Avenue, New York 16, N. Y., 1953.

For those who seek information on anatomical structures in order that they may draw the human figure more effectively, *The Human Figure* will be worth their examination. The author has avoided the pitfall of writing a book on the drawing of the human figure. The text and illustrations concentrate on acquainting the reader with anatomical structure — not the author's ideas on techniques or media. The information is technically accurate and comprehensive in coverage. No coverage is given to proportions; the author feels this is a creative aspect which no book can convey. The male figure is used in most instances to illustrate the anatomy. The author points out that there is no magic method to understand the human figure. *The Human Figure* is a refreshing contribution to a field which is glutted with many subjective, directive books on the subject.

• • •
THE MEXICAN STORY, May McNeer and Lynd Ward, Farrar, Straus and Young, Inc., 101 Fifth Avenue, New York 3, N. Y., \$3.95, 1953.

Lynd Ward, an artist well known for his block prints and lithographs, and his wife, May McNeer Ward, have put together a very readable history of Mexico for children in the 9 to 12 age group.

Taking some of the more important incidents in Mexican history the authors have effectively interwoven illustrations and stories.

• • •
TOULOUSE-LAUTREC, Sam Hunter
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630 Fifth Avenue, New York 20,
N. Y., 50¢ each, 1953.

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CORRECTION, PLEASE!

Our April, 1954, issue carried an article by Dora Mary MacDonald titled *Art: Specific Techniques for Public Relations*, reprinted from the magazine *Exchange*. We identified *Exchange* — incorrectly — as a "publication of the Art Department of the University of Minnesota."

The fact is that *Exchange* is the official publication of the Minnesota Art Education Exchange, a state-wide organization of art teachers.

to the limited budget. Pocket Books, Inc., has introduced an excellent series written by outstanding art historians and critics. These books contain reasonably good reproductions accompanied by annotations and a bibliography to which the reader can turn for further information about the artist. •

Strong Glasses

(continued from page 31)

through their eyes so that I could guide them with the necessary understanding. What they did was limited by how and what they see.

As might be expected from children given the opportunity to do something out of the ordinary, im-

aginations were alive and ideas multiplied. Sharing and discussion came naturally. Soon a city began to sprawl across the floor on one side of the room. Houses were painted and decorated and business firms established. A theater and a fire-house appeared. Then a dress shop. A blue lake spread out in front of Hotel Clearview. This required boats just as the streets required cars. Scrap wood and clay, the children decided, served this purpose. Finally, telephone poles connected by a network of string solved the communication problem.

As the city grew, it was used more and more in connection with classroom activities such as vocabulary, spelling, reading and sharing. The children began to buy and sell commodities, clipping the newspaper ads to get an idea of prices on different articles. They learned the value of money for making purchases. They carried on business and interviews over class telephones.

Not long after the first week of initiating the art experience, I stopped working with the group except for dropping in occasionally to see how the city was developing. I learned that the children were reluctant to end the study which they had started as an art period but now magnified into a unit involving transportation, communication and community living. Under the sight-saving teacher's direction, classroom living and study acquired a new momentum. The teacher was pleased with the motivation the city had given the group for learning the basic skills — reading, typing, spelling, creative writing, arithmetic and oral expression.

At the end of the unit, Miss Pickle helped them evaluate how the unit had started and some of the things they had learned. Here is the children's idea of the unit's results:

A city grew from things we brought to school—

wood	wax paper
string	wire
tin cans	acorns
cloth	silver paper
boxes	brown paper
pine cones	sacks

cardboard rubber bands
plastic pins

We checked and evaluated:

1. We had fun.
2. We shared the things we brought to school.
3. We learned to:

write new words
type new words
make sentences
spell new words
write stories
measure the size of houses
use India ink and pen
make furniture
make clay models
use masking tape
use large scissors
choose colors
mix colors
mix tempera and finger
paint to appreciate colors

What thrilled me most was watching these visually-handicapped children do their own way the things other children do without giving a thought to a handicap — and with as much, if not more, enthusiasm. It was also interesting to watch them compensating for lack of vision with their sense of touch. Because they depend so much on the tactile sense, art activities such as construction, modeling and carving can have added value for them. Lastly, this experience demonstrated to me how an art activity can be used as the motivating project for a much broader and expansive unit involving multiple learnings in the ordinary classroom. •

Balsa

(continued from page 21)

cut edges must be carefully sanded.

(7) Holes may be bored in this very soft wood by twisting the bit with the fingers rather than mounting the bit in a drill chuck.

(8) Plastic wood will fill unwanted holes or gouged areas. It must dry overnight and then may be sanded with fine sandpaper.

This project invites experimentation and leads to thinking of balsa in other fields of design, especially mobiles. The lightweight wood moves easily in the air currents and makes the balancing problem

easier. However, the key to a successful design in balsa sculpture lies in using forms of utmost simplicity. Once the students get interested in building, the teacher's primary responsibility is to stop the construction before it gets too involved.

The Shaker Heights class spent 15 50-minute periods on their balsa abstract sculpture. When finished the sculptures were exhibited singly or in pairs against a dark blue background in the lighted hall cases. With the faculty and student body the hall cases became a "conversation piece." The art department staff was stopped in the hallways for explanations, interpretations and even justifications. Thus the exhibit proved to be a learning experience for the faculty and student body as well as the young balsa builders. •

Puppets

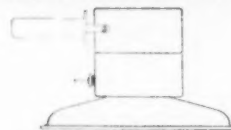
(continued from page 39)

Hand puppets, made of small paper sacks, are especially suited to very young children. Faces and costumes crayoned on the sack offer a wide range of possibilities. Each child can color as much or as little as he feels is needed to express an idea. Manipulation of this type puppet requires the use of only the larger hand muscles.

Stuffing the sack with paper and fastening it to the end of a wooden rod changes the hand puppet to a rod puppet with the same advantages for expression and ease of manipulation. In instances where a pre-school or first grade group is immature socially and physically, this type of puppet fits their articulation and their interest span.

Shadow puppets are excellent for small children even though they interest children of all ages. While of simple construction, they do call for greater muscular control in cutting the silhouette. Advanced second grade children and third

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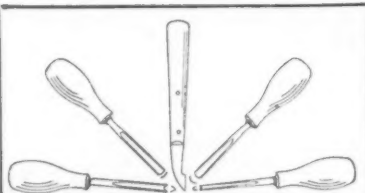
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graders can make shadow puppets with single or multiple controls, using colored paper and colored lights for various shadow effects.

Shadow puppets can be made of old X-Ray negative, bread wrapper colored with colored wax, thin metal, plastic and the usual cardboard. For young children simple materials and construction are best. The older child or exceptional child is challenged to see how inventive he can be in giving movement to his shadow puppet by different types of manipulative devices.

Higher grade levels move on to hand puppets with fabric heads and bodies. Puppets may be made of folded newspaper with string-controlled head and arms or head and legs. Still more advanced types of hand puppets have paper mache heads.

Limited budgets are no handicap to puppetry. All the materials necessary are close at hand and the child need not meet with the discouragement of trying to locate specialized materials. Once he gets the idea of making a folded paper puppet, he can operate on his own and usually does.

Marionettes with multiple controls fascinate upper grade elementary school boys and girls. The complex movement of the marionette and the intricate controls that go with it suit the interests of children at this level. Adolescent children are growing fast and their restlessness and awkwardness demand the kind of experience marionette building supplies. The child at this age can project his own problems through puppet manipulation.

Puppetry is a socializing force, too. Fashioning the stage, background and props along with the puppets themselves gives the individual child not only satisfaction in his own work but an awareness of his contribution as part of the group.

Inarticulate children and those with minor speech defects derive great benefits from puppetry. Not only because the audience's attention is directed to the puppet, but to a larger extent because the child's attention is focused on it,

the child attains a state of unself-consciousness which leads to relaxation and consequently better pronunciation and enunciation.

Perhaps the greatest value of puppetry is the chance it gives the introverted child to participate without exposure to an audience. He feels important both as an individual and as a member of a group. Hidden behind the curtain and speaking through the puppet the shyest child gains self-confidence and overcomes timidity.

The natural affinity which exists between children and puppets makes puppetry an outstanding means for correlating the many subjects in today's expanded school curriculum. •

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The Fine and Industrial Arts Department of Teachers College, Columbia University, is offering a work-conference on **ART IN EDUCATION** for administrators, curriculum workers, classroom teachers and for art teachers. The conference is concerned with defining the contributions of art in education, and in increasing its effectiveness.

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The work-conference will be offered from July 6 through 16 from 1:30 to 3:20 daily. It is open for both credit and non-credit registration. For advance registration apply to Prof. Jack Arends, Teachers College, Columbia University, New York 27, N. Y. •

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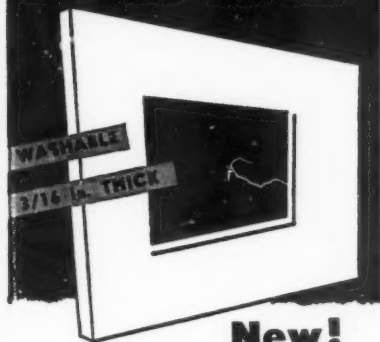
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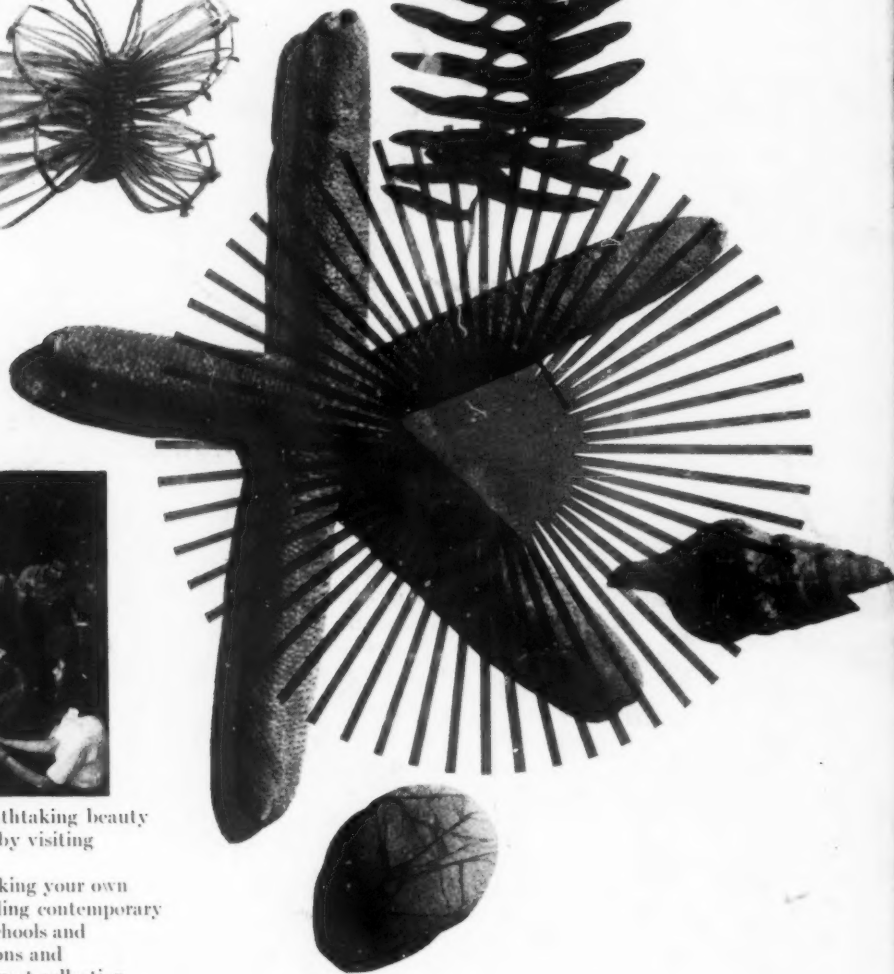
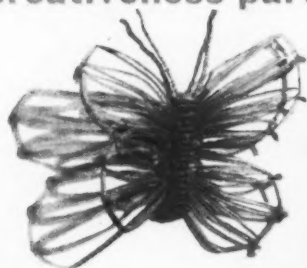
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